



Stuart Scott

Song for a
May Morning

*SSSA, with
clarinet,
strings and piano*

D_a
C_aP_o

DC 470

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SONG FOR A MAY MORNING for SSSA choir and instrumental ensemble of B flat clarinet, violins, violas and piano.

This piece was written in 1999 for the choir of the Altrincham Girls Grammar School for whom it was commissioned by John Bielby. It was first performed by them on April 10th, 2000 at a Millenium Concert at the Bridgewater Hall, Manchester.

The text by Herbert Trevelyan [the pseudonym of an unknown poet] is reprinted by kind permission of Oxford University Press.

SONG FOR A MAY MORNING

*It is May, it is May!
And all the earth is gay,
For at last old winter is quite away:
He lingered awhile on his cloak of snow,
To see the delicate primrose blow;
He saw it, and made no longer stay -
And now it is May, it is May!*

*It is May, it is May!
And we bless the day
When we first delightedly so can say;
April had beams amidst her showers;
Yet bare were her gardens, and cold her bowers;
And her frown would blight, and her smile betray,
But now it is May, it is May!*

*It is May, it is May!
And the slenderest spray
Holds up a few leaves to the ripening ray;
And the birds sing fearlessly out on high,
And there's not a cloud in the calm blue sky;
And the villagers join their roundelay -
For, oh! it is May, it is May!*

*It is May, it is May!
And the flowers obey
The beams which alone are more bright than they;
Yet they spring at the touch of the sun,
And opening their sweet eyes, one by one,
In a language of beauty seem all to say
And of perfume - 'tis May, it is May!*

Duration: Approx. 6 mins.

Stuart Scott was born at Stretford near Manchester in 1949 and studied composition with Lennox Berkeley. At the age of 21 he was prize winner at the Stroud Festival International Composers' Competition and since then his music has been performed and broadcast in the UK, USA, Germany, Scandinavia and Japan. He now lives in Sale, Cheshire, and his output includes an opera, orchestral pieces, music for brass ensemble and a string quartet as well as many solo pieces, duos and songs.

Please feel free to use these biographical and programme notes in your concert programmes.

for the Altrincham Girls Grammar School Choir
Song for a May Morning
SSSA, clarinet, strings and piano

Text: Herbert Trevelyan
Music: Stuart Scott

Allegro moderato

♩ = c. 92

Soprano I

Soprano II

Soprano III

Alto

B flat Clarinet

Violin I

Violin II

Viola

Piano

The musical score is written for a mixed ensemble. It begins with a first-measure rest for all vocal and woodwind parts. The strings (Violin I, Violin II, and Viola) enter in the first measure with a rhythmic pattern of eighth notes, marked with an accent and *sfp*. The Piano part enters in the first measure with a half note in the right hand and a half note in the left hand, marked with an accent and *f*. The tempo is **Allegro moderato** and the tempo marking is $\text{♩} = \text{c. } 92$. The time signature is 4/4. The score is divided into three measures. The vocal parts (Soprano I, Soprano II, Soprano III, and Alto) have rests in all three measures. The B flat Clarinet part has rests in all three measures. The Violin I and Violin II parts play a rhythmic pattern of eighth notes in the first measure, then a melodic line in the second and third measures. The Viola part plays a rhythmic pattern of eighth notes in the first measure, then a melodic line in the second and third measures. The Piano part plays a half note in the first measure, then a melodic line in the second and third measures, marked with an accent and *f*.



First system of a musical score. It consists of five staves. The top staff is a single melodic line starting with a whole rest, followed by a half note G4, a quarter note F#4, a quarter note E4, and a quarter note D4, then a 2/4 measure with a quarter note C#4 and a quarter rest, and finally a 4/4 measure with a quarter note B3 and a quarter rest. The second and third staves are piano accompaniment with eighth-note patterns. The fourth and fifth staves are a grand staff with chords and moving lines. The key signature has one sharp (F#), and the time signature changes from 4/4 to 2/4 and back to 4/4.



Second system of the musical score, starting at measure 8. It consists of five staves. The top staff begins with a piano (*p*) dynamic and continues with the melodic line. The second staff begins with a forte (*f*) dynamic. The third and fourth staves continue the piano accompaniment. The fifth staff continues the grand staff accompaniment. The key signature remains one sharp, and the time signature changes from 4/4 to 3/4 and back to 4/4.



Third system of the musical score, starting at measure 8. It consists of two staves. The top staff continues the melodic line. The bottom staff continues the grand staff accompaniment. The key signature remains one sharp, and the time signature is 4/4.

12

12

f

pizz

arco

p cresc.

f

pizz

arco

p cresc.

f

pizz

arco

p cresc.

12

f

p cresc.

16

f It is May, — it is

f It is May, — it is

f It is May, — it is

f It is May, — it is

16

f *ff*

f *ff*

f *ff*

16

f *ff*

f *ff*

f *ff*

20

May! And all the earth is gay, — For at last old win-ter is — quite a- way: —

May! And all the earth is gay, For at last — old win-ter is quite a way: —

May! And all the earth is gay, For at last — old win-ter is — quite a- way: —

May! And all the earth is gay, For at last — old win-ter is — quite a- way: —

20

20

This image shows a page of a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and voice. The piano part is in the lower staves, and the vocal part is in the upper staves. The music is in 4/4 time and features a complex arrangement of chords and melodic lines. The score includes a variety of musical notations, including treble and bass clefs, time signatures, and various musical symbols such as notes, rests, and accidentals. The page is numbered 25 in the top left corner.

29 *p* 3

He— lin-gered a - while on his cloak of snow, To see— the—

He lin-gered a - while ————— on his cloak - of — snow, To see— the—

29 *p*

29

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37

mf

made — no lon-ger stay — Now it is May, it is

made no — lon-ger stay — Now it is May!

made no lon — ger stay Now it is May!

made no — lon-ger stay Now it is May!

37

mf

37

mf

mf

37

mf

40

May! _____

40

cresc.

f

cresc.

f

cresc.

f

40

cresc.

f

40

cresc.

f

44 *mf* It is May, — it is May! And we

mf It is May, — it is May! And we

mf It is May, — it is May! And we

mf It is May, — it is May! And we

44 *pizz* *arco* *mf* *p*

pizz *arco* *mf* *p*

pizz *arco* *mf* *p*

44 *mf*

47 *f* *p* *sfz* *mf*

ble^ss ble^ss ble^ss ble^ss the day When we first de-light-ed-ly so can say;

f *p* *sfz* *mf*

ble^ss ble^ss ble^ss ble^ss the day When we first de-light-ed-ly so can say;

f *p* *sfz* *mf*

ble^ss ble^ss ble^ss ble^ss the day When we first de-light-ed-ly so can say;

f *p* *sfz* *mf*

ble^ss ble^ss ble^ss ble^ss the day When we first de-light-ed-ly so can say;

47

f *p*

f *p*

f *mf*

47

f *mf*

51

mf

mf

mf

mf

56

f

Ap— ril— had beams— a - midst her show— ers; Yet

f

Ap— ril— had beams— a - midst her show - ers;

f

Ap - ril— had beams

f

Ap— ril— had beams a - midst her show - ers;

56

f

f

f

f

56

f

f

60 *p*

bare— were her gar— dens, and cold— her bow-ers;

p

bare— were her gar— dens, and cold— her bow-ers;

p

bare— were her gar— dens, and cold— her bow-ers;

p

bare— were her gar— dens, and cold— her bow-ers;

60

p cantabile

p cantabile

60

p

64 *p*

And her frown— would blight,

p

and her smile be - tray,—

But— now it is

64

p

p cantabile

DC 470

May!

f cantabile

mf

mf

mf

70

76 *mf*
It is May, Oh, it is May! _____

mf
It is May, _____ Oh, it is May!

mf
It is May, it is May! _____

mf
It is May, _____ Oh, it is May, _____

76 *mp*

mp

mp

mp

76 *mp*

80 *più f*

— And the slen-der-est spray — Holds up a few — leaves — to the

più f

And — the — slen-der-est spray Holds up a few — leaves — to the

più f

And — the slen-der-est spray Holds up a few — leaves — to the

più f

And — the slen-der-est spray Holds up a few — leaves — to the

80 *mf* *cresc.*

mf *mf*

80 *mf* *cresc.*

84

rip'n - ing ray;

rip'n - ing ray;

rip'n - ing ray;

rip'n - ing ray;

mp

And the

84

f

p

p

p

84

f

p

90 *mp* *cresc.*

fear-less- ly — out — on high, on high; —

mp *cresc.*

fear-less- ly — out — on — high; —

cresc.

birds sing fear-less- ly — out on high, on high, —

90

mf

mf

90 *legato* *mf*

95 *f* *più f*

And there's not a cloud — in the calm blue sky;

f *più f*

And there's not a cloud — in the calm blue sky;

f *più f*

And there's not a cloud — in the calm blue sky;

f *più f*

And there's not a cloud — in the calm blue sky;

95 *f*

95 *f*

95 *f*

100

mf

And the vill- a - gers join _____ their round _____ e - lay, _____

And the vill- a - gers join _____

And the vill- a - gers join _____

And the vill- a - gers join _____ *mf* Oh! —

100

mf

mf cantabile

f

mf

100

mf legato

105

Now it is May, it is May!

105

mf

105

Detailed description: The image shows a musical score for measures 105 through 109. The top system consists of four staves. The first three staves are for vocal parts, each with a treble clef and a key signature of one flat (B-flat). The fourth staff is for a piano accompaniment, with a treble clef and a key signature of one flat. The lyrics 'Now it is May, it is May!' are written below the fourth staff. The bottom system consists of three staves. The first staff is for a vocal part with a treble clef and a key signature of one flat. The second and third staves are for a piano accompaniment, with a treble and bass clef respectively, and a key signature of one flat. The piano part features a melodic line in the right hand and a supporting line in the left hand, with a mezzo-forte (*mf*) dynamic marking. The score includes various musical notations such as notes, rests, beams, and slurs, and the time signature changes from 4/4 to 3/4 and back to 4/4.

110

mf It is

mf It is

mf It is

mf It is

110

cresc. *f* *pizz* *arco* *mp*

f *pizz* *arco* *mp*

pizz *mp*

110 *cresc.* *f* *mp*

3 3 3

114

May, — it is May! And the flow'rs flow'rs flow'rs flow'rs o-bey The

May, — it is May! And the flow'rs flow'rs flow'rs flow'rs o-bey The

May, — it is May! And the flow'rs flow'rs flow'rs flow'rs o-bey The

May, — it is May! And the flow'rs flow'rs flow'rs flow'rs o-bey The

114

arco

114

p *f* *mf*

117

beams which a-lone are more bright than they; Yet they spring — at the

beams which a-lone are more bright than they; Yet they spring — at the

beams which a-lone are more bright than they; Yet they spring — Yet they

beams which a-lone are more bright than they; Yet they spring — at the

117

mf *f*

p *f*

p *f*

p *f*

117

f

120

touch of the sun, And op'n— ing their eyes,— one by one,— In a

touch of the sun, the sun, op'n— ing their eyes,— In a

spring op'n— ing their

touch of the sun, the sun. op'n— ing— their

120

f

f

f

f

120

f

p

124 *cresc.*

lan-guage of beau-ty seem all to say And of per-fume - 'tis May,— it is

cresc.

lan-guage of beau-ty seem all to say— And of per-fume - 'tis May,— it is

cresc.

eyes,— In a lan-guage of beau-ty And of per-fume - 'tis May,— it is

cresc.

eyes,— In a lan-guage of beau-ty And of per-fume - 'tis May,— it is

124 *mp* *mf* *f*

mp *mf* *f*

mp *mf* *f*

124 *mf* *f*

127

May! It is May!— It is May! And all the earth is gay,— For at

May! It is May,— it is May! And all the earth is gay, For at

May! It is May,— it is May! And all the earth is gay, For at

May! It is May,— it is May! And all the earth is gay, For at

127

127

131

last old-win-ter is— quite a— way: It is May! it is

last— old win-ter is quite a— way: It is May, it is

last— old win-ter is quite a— way: It is May, it is

last old-win-ter is— quite a— way: It is May, it is

131

pizz
s

pizz
s

131

s

135 *più f* *ff*

May! — it is May! —

più f *ff*

May! — 'tis May, — it is May! —

più f *ff*

May! — 'tis May, — it is May! —

più f *ff*

May! — it is May! —

135 *più f* *ff*

arco

più f *ff*

arco

più f *ff*

più f *ff*

135 *più f* *ff*



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